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# EARTHSEA TALK+ SCREENING

## EarthSea Talk+Screening Program

### Screening Time

10:00AM | 12:00PM | 2:00PM | 4:00PM

### Screening Program

Leyla Stevens, *Groh Goh*, single channel video, 29min, 2023

Anchi (Ciwasi) Lin, *Pswagi Temahahoi*, single channel video, 12min 20sec, 2022

Fahrettin Örenli, *The Zombie Ants*, single channel video, 5min 46sec, 2023

Sofía Córdova, *dawn\_chorusi:LAPREKUELA*, single channel video, 45min, 2016-2021

Sunjoon Lee, *The Flight*, single channel video, 20min 3sec, 2022

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### Leyla Stevens, *Groh Goh*, single channel video, 29min, 2023

GROH GOH re-imagines performance lineages surrounding the mythological figure of the Rangda: Bali's queen of the graveyard and patroness of black magic. The story of Rangda, and her alter incarnation, the legendary witch widow Calonarang, occupies a central role within Bali's spirit cosmology and frames a narrative around an undesirable woman as a dangerous and deviant social disrupter. Alongside her feared otherness, Rangda is conceived as a balancing force for spiritual order, and a powerful matriarchal protector. The film centres upon a matrilineal building and passing of knowledge around Rangda, channelling her presence through different bodies, performance genres and landscapes.

### Leyla Stevens

Leyla Stevens is an Australian-Balinese artist who works within a lens-based practice. Her work has made a significant contribution to expanded documentary genres in Australian video art, as well as exploring the reparative potential of artmaking framed within political and social justice issues. Her practice is informed by ongoing engagements with storied places, archives, cultural geographies and performance lineages through a transcultural lens. The artist was awarded the 66th Blake Art Prize in 2021 for her film, *Kidung*, which engages with Bali's silenced histories of political violence. She works collaboratively as a member of Woven Kolektif, an artist group exploring diasporic connections to Indonesia. Her works have been exhibited nationally and internationally in institutions including Museum of Contemporary Art, TarraWarra Museum, UQ Art Museum, Art Gallery of New South Wales, Artspace Sydney, Campbelltown Arts Centre, Guangdong Times Museum and Seoul Museum of Art. She has also been represented in The National 2021: New Australian Art; 2023 TarraWarra Biennial, and the 17th Jogja Biennale.

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**Anchi (Ciwias) Lin, *Pswagi Temahahoi*, single channel video, 12min  
20sec, 2022**

Pswagi Temahahoi is part of the ongoing body of work Finding Pathways to Temahahoi. Exploring the further possibility of the space of Temahahoi by combining documentary video work alongside visual and sound performance to weave together a hybrid video installation piece. In Atayal language, 'P' is the future tense while 'S' is the instrumental case which indicates a tangible or intangible tool and 'wagi' means sun. The documentary thread follows the path taken by Atayal Elder Yumin, who uses a technique named 'pswagi', which utilizes the Indigenous knowledge of sunlight and shade, to trace the locations of wild bees. Alongside, a performance piece with a self-invented and assembled ceramic instrument as a way to relocate the space of Temahahoi through sound. The work Pswagi Temahahoi is a continuation of the previous artwork, Perhaps She Comes From/To\_\_\_Alang, which addresses the possibility of re-interpreting and opening up the space of Temahahoi for women's bodies and queer bodies. Perhaps She Comes From/To\_\_\_Alang engages with environmental issues related to the climate crisis, particularly the plight of bees, by metaphorically intertwining the close relationship between the imbalanced natural ecology and the quiet voices of queer bodies.

**Anchi (Ciwias) Lin**

Anchi Lin [Ciwias Tahos] is a Taipei, Taiwan, raised and based new media and performance Artist of Atayal/ Itaral and Taiwanese Hō-ló descent. Ciwas's body-centred practice weaves Indigenous Atayal worldview through performance, moving image, cyberspace, ceramics and kinetic installation to claim a self-determined queer space. Following a BFA in Visual Art at Simon Fraser University (Canada), she will complete an MFA in New Media Art at Taipei National University of the Arts (Taiwan). Ciwas's work is an exploration of cultural and gender identity, using her body as a medium to trace their experiences with linguistic and cultural displacement and seek out new queer forms of understanding beyond the hetero-patriarchal status quo.

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**Fahrettin Örenli, *The Zombie Ants*, single channel video, 5min 46sec,  
2023**

For many centuries, the movement and accumulation of goods with value to the center has been occurring, whether from rural areas to metropolitan areas or from developing countries to first world countries. Therefore, it seems that in contemporary times, migration is increasing and there is an utmost desire to be part of these centers in order to escape from labor, slavery.

Since democratic systems have weakened and one-man power/elected dictators have gained power in politics in order to act faster to make decisions and catch up with the greediness of global centralized financial corporations in the world, we are living in an undemocratic and corrupt era in our time. This focus point has extremely narrowed down diverse living ways and creativity to the point that we are not even recognizing the old monster capitalism without tools and we don't want to be aware of the new monster... being lost being helpless as a zombie ant.

...after while fungus in mind: money

The fungus travels through the ant's circulatory system to its brain, flooding it with hallucinogens and bending its mind to its will. The fungus then begins to direct the ant's behavior, telling it where to go and what to do, like a puppeteer with a marionette. The fungus

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needs to live, so it begins to devour its host from within, replacing the ant's flesh with its own. instead, it keeps its puppet alive by preventing decomposition.

Any of them (fungus) capable of burrowing into our brains and taking control not of millions, but billions of us?

### **Fahrettin Örenli**

Fahrettin Örenli lives and works in Amsterdam, Istanbul, and Seoul. Örenli's artistic practices focus on collecting elements from different media and then shifting, separating, investigating, and ultimately recombining them to create a unique language. He studied at Gerrit Rietveld Academie and Rijksakademie Van Beeldende Kunsten, Netherlands. Örenli's solo exhibitions include 'High Heels' (DEPO, Istanbul, 2016), 'Money without Nationality' (Art Sonje Center, Seoul, 2017 & Pi Artworks, London, 2018), '3D SUNSET' (Project Fulfill Art Space, Taipei, 2018). He has participated in numerous group shows, including 'The Revolution Will Not Be Televised' (ARKO Art Center, Seoul, 2018), 'The State of Transparency' (Looiersgracht 60, Amsterdam, 2019), 'Nonconformity' (Muse Contemporary Gallery, Istanbul, 2021). Örenli was awarded the Royal Painting Prize (Amsterdam, 2000) and the ABN AMRO Art Prize (Amsterdam, 2004).

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### **Sofía Córdova, *dawn\_chorusi:LAPREKUELA*, single channel video, 45min, 2016-2021**

Shot in the woods of Western Finland, the deserts of New Mexico, and the Driftless Region of southwestern Wisconsin, and in conversation with the poetry of Julia de Burgos, the Kalevala, Ursula K. LeGuin's Tehanu, and Clarice Lispector's Agua viva, this 'play within a play' presents a possible history of our planet in the next 500 years. This video serves as the prequel to the sci-fi video and performance works Echoes of a Tumbling Throne (Odas al fin de los tiempos) and BILONGO LILA: Nobody Dies in a Foretold War. In LA PREKUELA, a trusted set of rituals begin to fail. This failure leads to an unspecified undoing which gives way to the 'digitally corrupted' earth in the Echoes and BILONGO works.

### **Sofía Córdova**

Sofía Córdova makes work that considers sci-fi as alternative history, dance music's liberatory dimensions, climate change and migration, and most recently, revolution - historical and imagined - within the matrix of class, gender, race, late capitalism and its evolving technologies. She works in performance, video, sound, music, installation, photography, and sometimes taxidermy. She is one half of the music duo, XUXA SANTAMARIA. Her work has been exhibited and performed nationally and internationally at The Whitney Museum of American Art, Tufts University Galleries, the Buffalo Institute for Contemporary Art, SFMOMA, the Arizona State University Museum, the Vincent Price Museum, the Wattis Institute, and Yerba Buena Center for the Arts (USA), as well as the Museo de Arte Contemporaneo (Puerto Rico), Art Hub (Shanghai) and MEWO Kunsthalle (Germany).

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**Sunjoo Lee, *The Flight*, single channel video, 20min 3sec, 2022**

Sunjoo Lee envisions ways to use and transform human technology from non-human perspectives. Artwork *The Flight* tells the story of the cuckoo's migration over a span of a little over one year, from spring 2019 to summer 2020. The cuckoo, starting in Yangpyeong, a semi-rural county in Korea, travelling as far as Botswana, returns home, having completed a journey of twenty thousand kilometers. The algorithm developed by Lee traces the latitude and longitude coordinates passed through by cuckoo 62395, and searches for videos related to these regions from internet media sites such as YouTube. The videos are then streamed on the installation. *The Flight* begins with the tagging of the cuckoo, continues through its migration, and ends when the bird returns to meet its death. The cuckoo goes through various countries including South Korea, China, Myanmar, India, Somalia, Kenya, Zimbabwe. The people, the culture, flora and fauna of the places, and nature spanning from forests, seas to deserts are juxtaposed through the streamed videos.

**Sunjoo Lee**

Sunjoo Lee is an interdisciplinary new-media artist based in the Netherlands. Lee graduated from Design Academy Eindhoven in 2018. Lee often collaborates with ecologists and electronics/software engineers to create artistic research projects and multimedia installations. Her works often explore topics such as; technology for more-than-humans, emergence, cyborg bodies, biomimicry, permacomputing and future forms of symbiosis. Lee often uses drawing and writing for the early process, and as final products she makes robots, video installations, workshops, or combinations of these. Lee has exhibited her works at numerous festivals and art spaces such as Ars Electronica, ZeroOne Day(Hyundai Motors), Kunstvereniging Diepenheim, and STRP.

**EarthSea Talk+Screening  
Screening Travel Schedule**

San Francisco: December 14th, 2023, San Francisco Arts Commission  
 Seoul: December 20th-29th, Alternative Space LOOP  
 Taipei: December 22nd, Solid Art

**Artists**

Sophia Cordova, Anchi Lin, Sunjoo Lee, Fahrentin Örenli, Leyla Stevens

**Curators**

Mira Asriningtyas, Jackie Im, Sun Mi Lee, Hung Fei Wu, Ji Yoon Yang

**Talk Schedule**

November 17th 2:00PM, 2023, Jackie Im, It offers a future: exploring living through crises in science and speculative fictions  
 November 17th 4:00PM, 2023, Mira Asriningtyas, Mother of All Disruptors: Witches, Goddess and Land Defenders  
 November 24th 4:00PM, 2023, Sun Mi Lee, Is human-dominated nature justified?  
 December 20th 6:00PM, 2023, Ji Yoon Yang, EarthSea  
 December 27th 3:00PM, 2023, Hung Fei Wu, From 'Tides in the Body' to 'Citing Bar' - practices on feminist environmental humanities